

PENMANSHIP.

PRELIMINARY INSTRUCTIONS.

GENERAL REMARKS.

1. **Acquirement of Style.**—The acquirement of a handsome, yet plain and practical, style of penmanship is the duty of every one. It is not necessary that all of us become professional penmen, but *it is necessary* that we all have a style of penmanship easily and rapidly written, and plain to read. It is thought by some that a handsome style of penmanship is a gift. This is not so; *it is an acquirement*, and any one who will *intelligently* study this course with that effort necessary to master any other subject, will acquire a style of penmanship that will be valuable both as an accomplishment and as a business qualification.

This course is designed to produce *practical results*, and includes everything needful for the acquirement of a plain and rapid handwriting.

The preliminary exercises in Lesson 1 enable the student to acquire the proper movement; several styles of capital letters are shown in the subsequent lessons; a complete set of business capitals is given in Lesson 7; and the following lessons treat upon notes, receipts, due bills, superscriptions, and signatures.

2. **Specimen of Handwriting.**—Before reading any further, we desire you to write two pages of specimens,

each containing one set of capitals, one set of small letters, one set of figures, and the following short letter:

.....
(Your address and the current date.)

*International Correspondence Schools,
Scranton, Pa.*

Gentlemen:

*Herewith I send you the specimens of capitals,
small letters, and figures, as requested.*

.....
(Your class letter and number.)

Yours truly,

.....
(Your signature.)

One page of these specimens you keep; the other send immediately to us. We do not acknowledge the receipt of the page you send us nor give the work any percentage mark, but we simply file it away so that we can compare it with your work on Lesson 12, to see how much you have improved.

METHOD OF PRACTICE.

3. There are twelve lessons in this course, and that you may get the most benefit from them it is desirable that you take them up in their order and closely follow the directions given.

Beginning with Art. 23, of this section are given the copies for this course of lessons and the instructions for studying and practicing them. Lesson 1 is composed of copies 1 to 8 inclusive. Study these copies carefully and practice them as directed until you are fairly well satisfied with the results; then mail us a specimen of your work, showing at least three lines of each copy.

While waiting for the return of these specimens, you may

work on Lesson 2, copies 9 to 19. Practice on these copies until you have obtained good results; then send us specimens of your work as before. While waiting for the return of Lesson 2, take up Lesson 3. Unless otherwise directed, this will be the order of work throughout the course. *Never send us more than one lesson at a time.*

MATERIALS.

4. **Penholders.**—Before beginning the study and practice of these lessons, you must obtain suitable materials with which to work. For practical business writing, a common straight holder with a taper stem, like the one shown in the figures, made entirely of wood, or of wood with a cork or a rubber tip, is generally preferred, and is certainly the best. Avoid all holders with a polished metal piece at the bottom. The smooth, polished metal is very difficult to hold, and the student will acquire the habit of pinching the holder, which will contract the muscles and thus make the whole arm and hand rigid and entirely prevent the acquirement of that free and easy movement that is absolutely necessary for good writing.

Many "professional" penmen use the "oblique" holder. For their class of work it has many advantages, but for business writing it is not to be recommended.

5. **Pens.**—For practice and study it is best to use moderately fine steel pens, even if their use is not to be continued. No difficulty will be experienced in changing from a fine to a coarse pen later on, if a coarse one is preferred. With a fine pen, you will make the lines more accurately and be able to locate your errors with more certainty. Its use will also cultivate that lightness of touch that is actually necessary to good writing. Gillott's No. 404 and the Spencerian No. 1 are very good. You will also want a small piece of chamois skin, cotton cloth, or some other suitable article on which to wipe your pen. A dirty pen will not make a fine, neat line.

6. Ink.—Black ink is to be preferred to any other. Select a kind that flows freely and writes black. The pale green or blue inks that turn black are not good for practice. Carter's, Stafford's, and Caw's inks are reliable.

7. Paper.—A good quality of foolscap is the best for practice. Avoid that with too glossy a finish. A hard, firm surface will give the best results. The small extra cost of the best over the poor is not to be considered. For the *best* results, your materials must be of the *best*. *Always have a blotter under the right hand when writing, to keep the paper clean.* Having obtained the pens, paper, penholders, ink, and pen wiper, you are ready for study and practice.

Before you can profitably begin the use of these materials, you must learn how to take an easy and proper position at the table, and also how to hold the pen correctly. Your success in attaining a good handwriting depends very much on these things. You must, therefore, carefully study and practice the directions here given.

POSITIONS.

8. Position of the Body.—A correct position of the body and feet is quite as essential as that of the arms and hands. Carefully study and imitate the position shown in Fig. 1. This is called the "front" position. It is the position to be preferred, and is the one most used. In studying the "front" position, carefully observe the following points: *First*, that the body is nearly square with the table, quite near it but not touching it. Avoid putting any weight upon the right arm. *Second*, that the elbows project about two inches over the edge of the table. *Third*, that the arms cross the desk obliquely. *Fourth*, that the feet rest squarely on the floor, the left foot slightly in advance. This tends to give a firm support to the body. (The illustration does not show this.) *Fifth*, that the paper is nearly in front of the body, and turned slightly to the left; that is, with the long way of the paper in the same direction as the right forearm.

and hand. *Sixth*, that the fingers of the left hand hold the paper in place. All these points having been carefully observed and learned, the next thing to study is the correct position of the right arm and hand, the manner of holding the pen, and the movements for producing good writing.

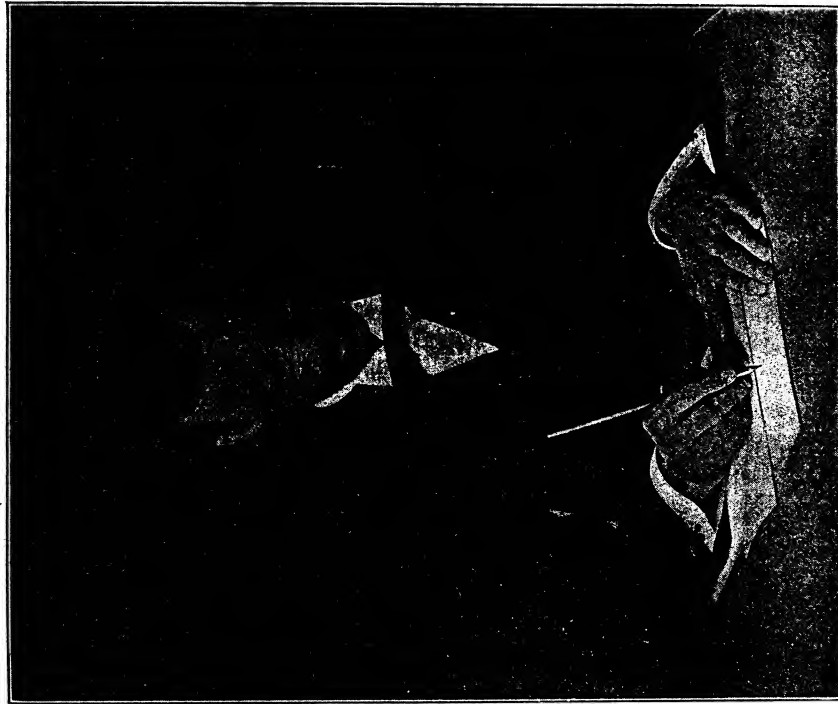


FIG. 1.

9. Position of the Arm.—By referring to Fig. 1, you will notice that the arm rests on the muscles of the forearm just below the elbow. This is the point from which the power of the arm is obtained. *Do not bear any weight on the right arm.*

10. Position of the Hand.—The position of the hand is one of the most important features in writing. By turning to Fig. 1, you will notice: *First*, that the hand rests on the nails of the third and fourth fingers, these fingers being

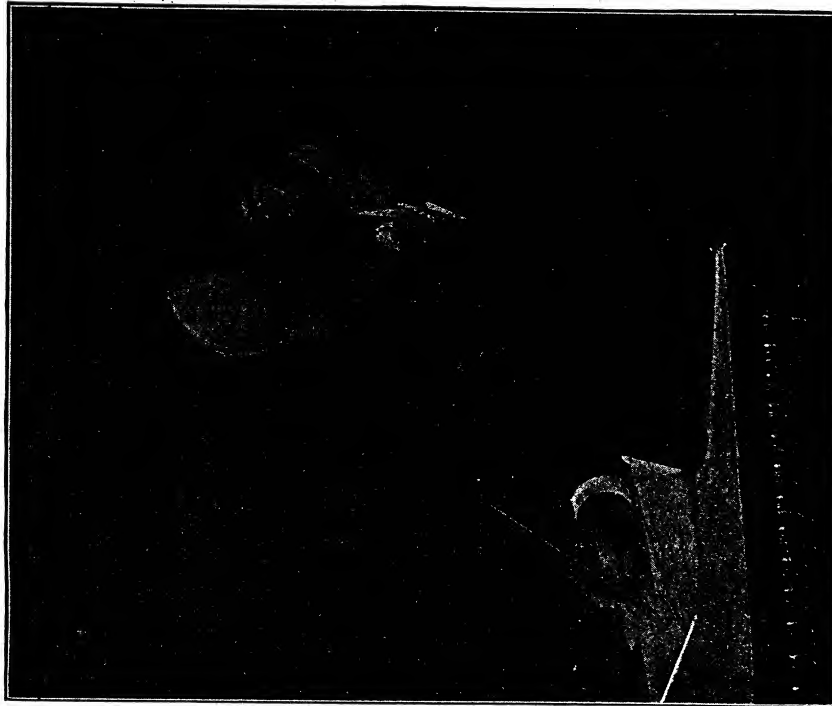


FIG. 2.

drawn back toward the palm of the hand. *Second*, that the wrist and the side of the hand are kept clear from the desk. *Third*, that the hand is turned well over to the left, so that the back of the hand is nearly parallel with the top of the table. This turning of the hand brings the arm on the

thickest and most muscular part of the forearm, and also points the top of the penholder in the proper direction; that is, directly over the right shoulder. Keeping the wrist and the side of the hand free and clear from the table, and the back of the hand facing the ceiling, are two of the hardest things you will have to acquire. You should, therefore, give them very close attention.

11. Holding the Pen.—The next thing for you to learn is the correct manner of holding the pen. Figs. 1 and 2 show the pen in the proper position, from two different views. The position is quite well described as follows: The holder is held between the first and second fingers and the thumb, crossing the second finger at the root of the nail on the side nearest the thumb, then running backwards and upwards under the first finger, crossing it either just in front of the knuckle joint or just behind it. Some prefer one way and some the other. If held below the joint, the pen is less apt to stick into the paper and spatter ink; it will also run over the paper more smoothly than if held in the more upright position in front of the joint. The thumb is placed against the left side of the holder, about opposite the first joint of the first finger. The pen held lightly in this manner, with the third and fourth fingers well drawn back and resting lightly on the tips of the nails, the hand well over to the left, the wrist and the hand clear of the table, the arm propelled with a light, yet strong and springy, movement from the muscles of the forearm, must, when combined with careful study and rightly directed practice, produce good results in the acquirement of a handsome and practical style of penmanship.

MOVEMENTS.

12. Names of Movements.—There are four methods of using the arm and the hand in producing writing. These are called *whole-arm, muscular or forearm, finger, and combined movement*.

13. Whole-Arm Movement.—This movement is produced by slightly raising the arm from the table and allowing it to swing freely from the shoulder. This movement is the one you would use if writing on a blackboard. It is much used by professional penmen in making off-hand capitals, but it is not desirable for our present use.

14. Muscular, or Forearm, Movement.—This movement is the foundation of all good writing, and you cannot acquire an easy, graceful, and rapid style of writing until you master this movement. Carefully study and practice every detail of it as given here, for without this movement your success as a penman will be small.

This movement is developed by resting the arm on the muscles of the forearm just below the elbow (see Fig. 1). These muscles act as a center of power, propelling the hand, which slides along on the third and fourth fingers (see Fig. 1). The thumb and the fingers must not be used in forming the letters, the whole work being done by the muscles of the forearm.

The acquirement of this movement is the first thing to be given attention to in learning to write a free, easy, business-like style of penmanship.

In studying and practicing for a good movement, be sure that the position of your body, arm, and hand is correct. Be sure, also, that the muscles of the arm, hand, and fingers are lax and free, as good writing cannot be done if the muscles are tense and hard. Writing must be done with a light touch and an elastic movement, or good results cannot be attained.

For those who find it difficult to get that easy, swinging motion of the hand so necessary in acquiring muscular movement, it is a good plan to practice as follows: Drop the arm and hand by the side, letting it hang listlessly and lifelessly; in this position the muscles will become lax, the fingers will curl up slightly, and naturally assume a position, which, if retained when the hand is raised to the table for writing, will be the correct position of the hand and fingers. With the arm resting lightly on the table, the back of the hand

facing the ceiling, close the hand, making a fist, and with the arm rolling easily on the muscles near the elbow, practice freely and with force the exercises of Lesson 1. When thus practicing these exercises, use no pen or pencil, and be sure that no part of the hand or wrist touches the table or paper. See that the arm rolls and slides freely in the sleeve but that the sleeve itself does not move.

In addition to the above, it is a good plan to practice retracing the copies, using a dry pen, held correctly, and writing at a good rate of speed.

See that neither the wrist nor the side of the hand touches the paper. Keep the muscles lax and free, steadying the hand by allowing it to rest lightly and slide easily on the tip of the fourth finger, or on the nails of the third and fourth fingers.

Success in writing with a purely muscular movement depends entirely on the command one has over the muscles of the forearm, and the method of practice here outlined will, if thoroughly persevered in and used in practicing all the exercises, do much to produce that complete command of the arm, hand, and pen so necessary to success in becoming a good writer.

15. Finger Movement.—This movement is produced by the action of the first and the second fingers, in connection with the thumb. You must guard against this movement, as the tendency at first is to use this movement entirely. Perhaps in your writing up to this time you have used the finger movement quite a good deal, if not entirely. If this is so, you may find it difficult to leave it off, but it must be done, as it is impossible to write a smooth, easy, and rapid style with the finger movement.

16. Combined Movement.—This movement is produced by the united action of the muscles of the forearm and the fingers, and is the one chiefly used by skilful penmen. The muscles, resting on their center below the elbow, propel the hand, which slides easily on the nails of the third and

18. Lines.—Before a successful study of penmanship can be made, you must become familiar with the principles by which letters are formed. There are three lines from which all the letters of the alphabet are formed: two curved lines and one straight stroke. They are named *right curve*, *left curve*, and *straight line*.

19. Curves.—A *right curve* is one that would appear at the right side of a straight line. A *left curve* is one that would appear at the left side of a straight line.

20. Straight Line.—A straight line is one that does not change its direction throughout its entire length. Nearly all the down strokes in small letters are straight lines on the main slant of writing.

21. Slant.—The slant of writing must also have attention, for without a uniform slant our writing will not have a good appearance. The degree of slant that is given writing is not of great importance, but all letters should slant alike. Watch your work closely in this respect.

THE LESSONS.

22. The lessons in this course follow in their order. Each lesson consists of two pages of copies and about two pages of explanations and directions for practice. In preparing your work for examination, write at least three lines of each copy. *Never send more than one lesson at a time.*

LESSON I.

23. Copy No. 1.—Correct position, proper holding of the pen, and a rapid movement must be maintained while practicing the exercises of this copy. Be sure that the wrist moves in and out of the sleeve, as no benefit will be

fourth fingers; the first and second fingers and the thumb, acting together, assist the muscles of the arm in shaping the letters. Care must be taken not to use the fingers too much. They are used principally in forming the long upward and downward letters; the small letters should be made almost entirely with the muscular movement. This combination of movement of muscles and fingers is the very best movement for both practical business writing and for fine penmanship.

Many fail to become good writers from lack of study. They realize that they make errors, but are not able to tell just where the fault is. This is because they do not have an accurate picture of the letter in their minds. To be successful in learning to write, you must be able to form a mind picture of the letter you wish to make; you must really see a correct picture of it on the paper before you make a mark with the pen. When you can do this and can readily name the strokes necessary to produce a letter, you will be able to see your errors and to correct them. The copies given in these lessons show the correct forms of letters. Study them closely and compare your work with them; this is the only way you can discover the points on which you fail.

DIMENSIONS.

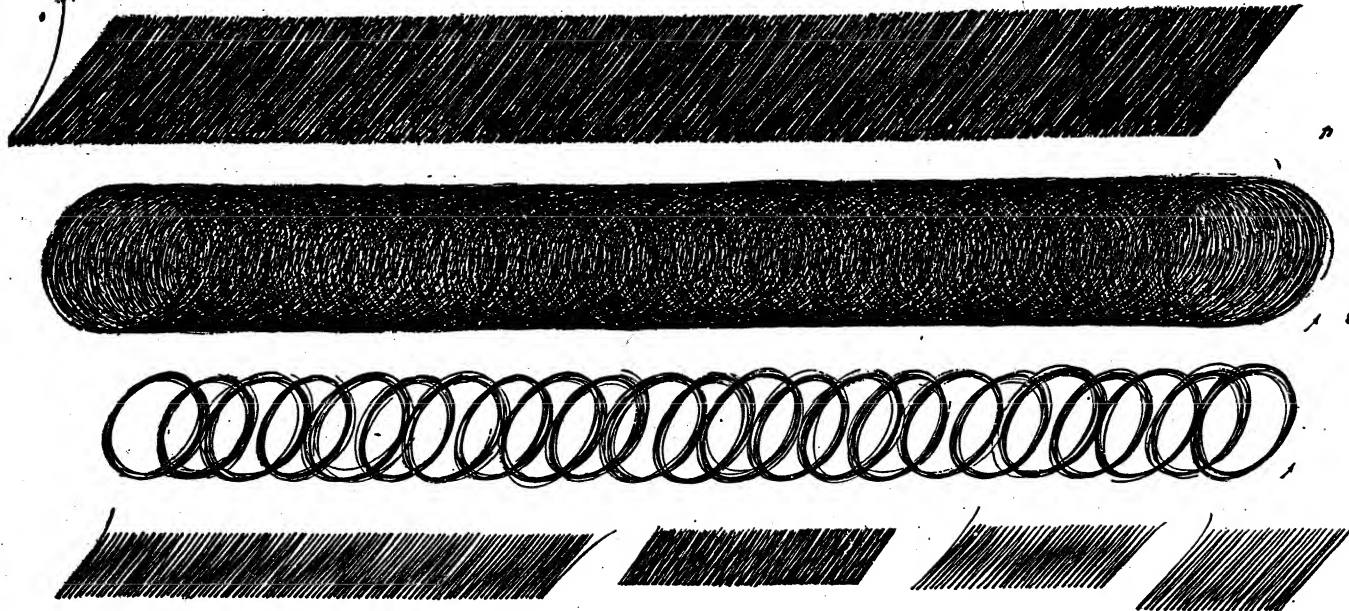
17. The height of the small letter *i* is taken as the standard of measurement, and is called a *space*. The height and width of all the other letters are regulated by the height of the small letter *i*; the "space-lined" copies illustrate the height of the different parts of the capital letters. To get the letters the proper size for any width of ruling, imagine the space between the ruled lines to be divided into four equal parts, or spaces. Make the small letter *i* the height of one of these spaces, and make the other letters in the same proportion to this *i* as they are in the copies given.

derived from making this exercise with a wrong movement. Study the instructions for all copies closely and do your best to follow them. Good writing depends greatly on the proper training of the muscles. In learning to write, movement is of first importance. Do not allow yourself to draw the letters and exercises slowly with finger movement. Aim to gain something with each copy. This, and all the other copies in the lesson, should be made rapidly and with a free movement. Let the hand glide slowly to the right, so that the exercises will not become too heavy. The weight of the hand should rest on the little finger. Make the exercises high enough to fill the space between two blue lines of your practice paper.

24. Copy No. 2.—Practice this copy at a good rate of speed and use only the pure muscular movement. Make the exercise cover three blue lines of your practice paper. Rest the arm lightly on the desk, and propel the hand in the direction indicated by the arrows in the copy. Let the movement be a quick, rolling motion, and make ten downward strokes in each oval. Notice the spacing of the ovals; be careful not to make them too round, and see that they are on the same slant as writing. Be careful not to use a finger movement. When you can make this exercise fairly well take up the next copy.

25. Copy No. 3.—This is called the compact oval exercise and should be made in the same manner as the preceding copy. Make it rapidly and be sure that you use the correct movement. Do not let the sleeve slip on the table, but make the arm roll freely in and out of it; the hand should glide to the right easily, thus giving an even tint to the written exercise. Do not bear heavily on the pen, nor allow the exercise to become blotted.

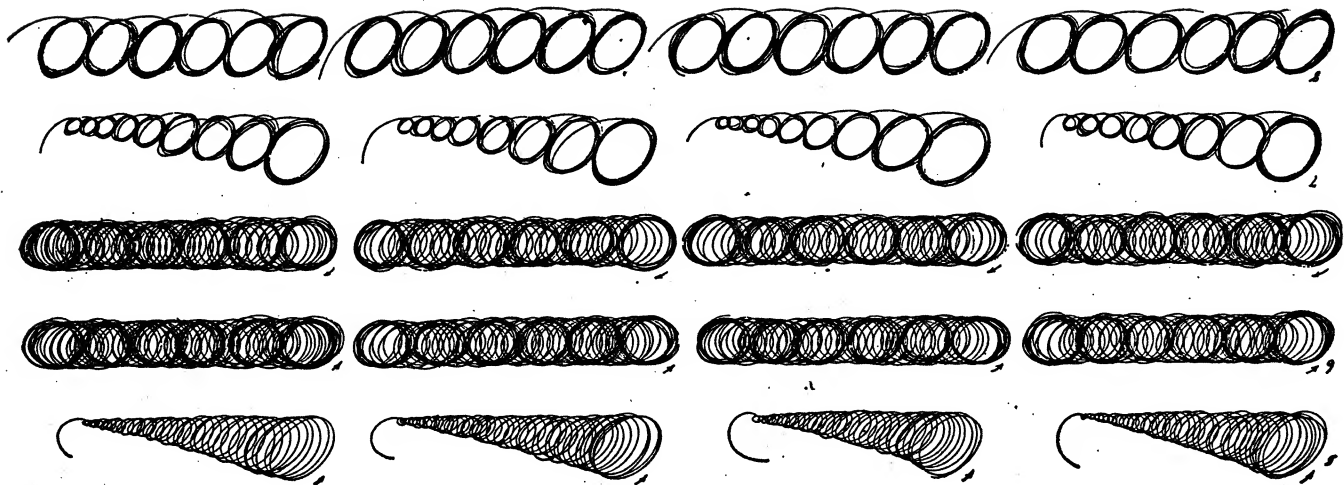
26. Copy No. 4.—This exercise is like copy No. 1, excepting that it is larger and darker. Put force into the movement. Do not bear on the pen to get the shade, but make the exercise dark with many lines.



27. Copy No. 5.—This copy is designed to develop control of movement, and should train the hand to make forms of different sizes. The large part is for freedom and the small part is to show control and skill. Let the exercise taper gradually; the hand should move in the direction indicated by the arrows. This is called the direct oval movement. Be sure that you make ovals and not rings; watch the slant and the spacing carefully. There should be about forty downward strokes to each exercise. The exercise should be made rapidly; do not lift the pen until the exercise is finished. Aim for improvement in all your work. Careless practice is sure to bring unsatisfactory results.

28. Copy No. 6.—Make five downward strokes in the circle, then let the hand glide to the right while making the next few revolutions, and repeat until six heavy circles are made. It will take some practice to get this exercise just right. Notice that it is even at the top and base and that the retraced circles are close together. This exercise is for freedom and control of movement. The second line of this copy should be made with the reverse oval movement, as indicated by the arrows. When able to make these exercises well, take up the next copy.

29. Copy No. 7.—This should be made with the direct oval movement. The large ovals should be the full space between the blue lines. Make the ovals close together, so that the work will not appear to be scrawled. Make from seven to ten downward strokes in each oval. Notice that the ovals touch one another and that they taper gradually; also give careful attention to the width and the slant of the ovals. Each exercise should contain eight or nine ovals. We use these ovals as a means to an end; to train the muscles to the correct movement for making script forms. The ability to make good ovals will have much to do with your success in making good capitals. It is very important that a good movement be acquired, hence we devote the entire first lesson to exercises designed to develop freedom and speed.



30. Copy No. 8.—This exercise should be made in the same manner as the preceding one. See that all the ovals are of the same size. If you cannot make the ovals appear alike, you have not good control of your movement and should review all the exercises in the lesson. Make ten downward strokes in each oval, then swing to the next one, which should be close to the one finished. The upward strokes should be as plain as the downward strokes. If you have a poor pen, the upward strokes may not show plainly.

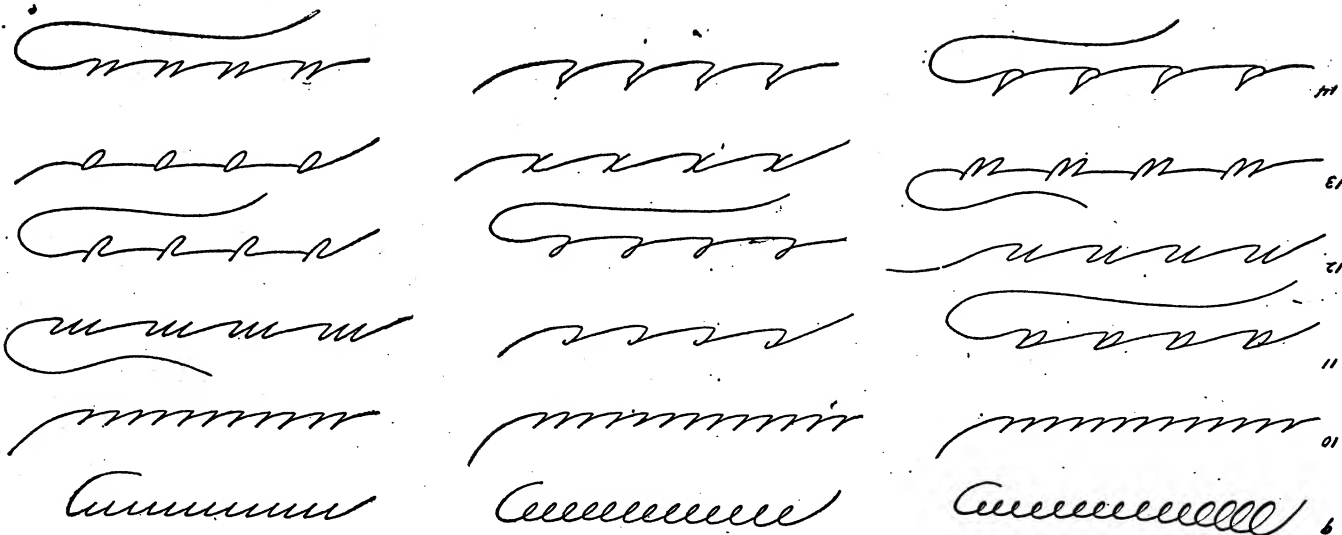
LESSON 2.

31. Copy No. 9.—Use a very light, quick movement for this copy and make twelve to fifteen downward strokes in each exercise. Notice that the downward strokes of the first two exercises are looped, while those of the third exercise are retraced.

32. Copy No. 10.—This and the following copies on this plate include all the letters that are one space in height. Be sure to curve the upward stroke of this exercise and retrace it with the downward stroke. The exercise should be made quite rapidly. Try to keep the downward strokes an equal distance apart.

33. Copy No. 11.—In making the letter *a*, see that it is very narrow at the base, also notice the slant of the last downward stroke. The top should be closed. Practice a free and easy movement; the curved ending stroke is used to illustrate that a free movement is used. For the letter *c*, make a small dot at the top, then make the downward stroke the same as the last downward stroke of letter *a*. In writing the letter *m*, students have trouble in making the three parts of the letter close enough together. There should be a point at the bottom of the first and the second downward strokes, but a round turn at the bottom of the third.

34. Copy No. 12.—See that the tops are rounded, that there is a point at the bottom of the first downward stroke

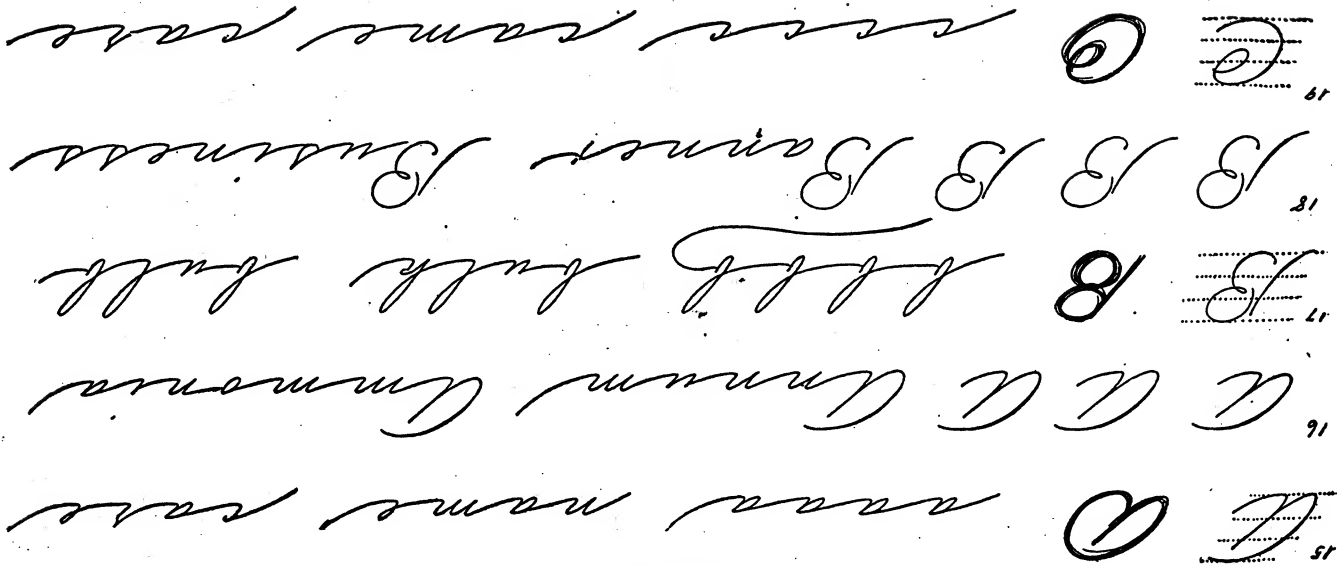


and a round turn to the second. In writing the letter *e*, notice the direction of the downward stroke; a common error is to curve it too much. The loop of this letter must be open, otherwise the letter may be taken for *i* or *c*. Notice the last part of the *v* very carefully; see that the letter is narrow and that there is a round turn at the bottom.

35. Copy No. 13.—Make the letter *w* narrow; the last part should be the same as the last part of the *v*. Note the round turns at the bottom. The letter *x* can be made in three different ways, but we prefer the method given here, which is a combination of the first part of *w* and the last part of *c*: Lift the pen in making the letter. Be sure that the letter *o* is closed at the top. Both sides of this letter should be of the same curvature and the center of the letter should be on the main slant.

36. Copy No. 14.—The letters *s* and *r* are difficult and will require careful study. Examine the copy frequently as you practice. Both these letters are slightly taller than other small letters. See that the downward stroke in the *s* is heavily curved and that it connects with the upward stroke. The downward stroke in the *r* should be nearly parallel with the upward stroke. The top of this letter will need a great deal of practice; study it carefully. In the letter *u*, the downward strokes should be on the same slant and should have pointed tops and rounded bottoms.

37. Copy No. 15.—The *A* with horizontal dotted lines is for study and not for practice. We use these dotted lines to illustrate the height and proportion of letters. Practice the tracing exercise carefully; being sure to use a free movement and to make it as nearly like the copy as possible. If you have trouble to make the second downward stroke nearly straight, pause at the top of it; this will check the rolling motion and allow a fresh start. Next we have further practice on the *a* exercise and words containing that letter. Study movement and position as you practice.



38. Copy No. 16.—The style of the letter *A* is almost exactly like the small letter *a* without the first upward stroke. The downward stroke may be shaded the least bit if desired. Do not shade so that a blotter is necessary. The last downward, or finishing, stroke is made with a slight curve to give the letter a graceful appearance. Be sure to give the oval part enough slant; making it too straight is one of the most common errors. Be careful not to make the oval too wide. Do not shade the last downward stroke. Practice the words separately, unless preparing copy to be sent for criticism. Notice that the letters are compact and that the spacing is even. When you are able to write this line quite well, proceed with the next copy.

39. Copy No. 17.—After giving a few minutes to the practice of the tracing exercise, take up the letter *b*. Use the fingers slightly in forming the loop; the last part of the letter is similar to the last part of *v*. Make the letters *l*, *b*, and *k* the same height.

40. Copy No. 18.—In making the letter *B*, be sure that the capital stem has a full curve. The height of the letter is three spaces, the height of the capital stem two and one-half spaces. For a more detailed explanation of the capital stem, see *F*, copy 26. Make the ovals in the main part of this letter full and smooth. See that the small loop in the center of the letter points upwards; if necessary, the fingers may be used slightly in forming it. The shades should be slight and very low; the nearer the bottom of the letter they are, the better the letter will look. The style of *r* in the word *banner* is not used very much; if you prefer the other style, use it.

41. Copy No. 19.—Practice the tracing exercise first, 5 minutes' practice at a time should be sufficient for this, then take up the exercise and words in the order given. Notice that the first stroke in *c* is a left curve; do not make this letter too round, nor the hook at the top too large. Careful work will bring good results.

LESSON 3.

42. Copy No. 20.—Some prefer to make the letter *C* with a large loop, reaching down to within a space of the line; others prefer to have a very short loop, not more than half a space long. We think a loop one and one-half spaces long is about the proper size. In making this letter, be sure not to use the fingers, for, if you do, you will make a sharp angle in it and thus spoil the beautiful curves of the letter. Be careful to give the left side of this letter a full curve. Many fail in this, and make it straight. Make full turns at the top and bottom of the letter and you will be sure to have good results. Do not make the shade too heavy; little or no shade is best. Write the words with an even movement; all the small letters should be of the same height.

43. Copy No. 21.—Study the proportions of the letter as shown by the first figure, then practice the tracing exercise for 5 minutes. Now practice the *d* exercise and the words in their order, giving especial attention to the *d*. Learn to criticize your own work; choose the poorest parts and practice them separately.

44. Copy No. 22.—Notice that two parts of the letter rest on the base-line, and that the ending stroke is at half the height of the letter. Practice the capital by itself and when able to make it well take up the words. When you practice, see that the little finger glides on the paper; do not let it rest in one place.

45. Copy No. 23.—The tracing exercise should be practiced for about 5 minutes. It may seem difficult at first, but it is surprising how rapidly the exercise can be made by good writers. Do not make the small center loop too low, and see that it points downwards. Practice the remainder of the copy in the order given. Be careful not to curve the downward stroke of *e* too much.

46. Copy No. 24.—Use only the muscular movement. The secret of making a good letter *E* is in making the

25 *ffff fine file f*
26 *ff ff f f f*
27 *pp pp young adage*
28 *p p p p p*
29 *N N hhh high heavy h*

LESSON 3.

20 *c c c c c*
21 *d d d d d*
22 *d d d d d*
23 *c c c c c*
24 *e e e e e*

LESSON 3.

curves full and in having the small loop in the middle of the letter point across the letter at a right angle to the main slant. Be careful to put this loop in its proper place between the first and second parts of the letter. See that all the curves are full and broad. The bottom part of this letter is larger in every way than the upper part, and may be shaded a very little if desired.

47. Copy No. 25.—Study the form of the *F* carefully, then devote a few minutes to practicing the tracing exercise. In writing the *f* be sure not to make it too large. Let the upward line of the lower loop join the main part of letter at the base line. Because of its length the *f* is one of the most difficult of all the letters; watch the slant closely.

48. Copy No. 26.—The difficult part of the letter *F* is the capital stem, which should have a little more slant than the downward strokes of the other letters. Beginning at the top of the stem, two and one-half spaces above the line, descend about half way with a left curve, verge into a right curve, and continue to the line; carry it one space to the left, then upward one-half space, ending with a dot. Be sure to keep the shade, if any, below one-half the height of the stem. See that the dot is carried well to the left. The cross is made by a straight horizontal line in the middle of the letter, ending in a short downward stroke. One-half of the cross-line should be to the left of the letter and one-half to the right. In making the cap to this letter, make a loop about one space to the left of the capital stem and then carry a double curved line across the top of the stem; one space above it. Many spoil the cap by making it straight. Do not do this, but make it with full curves. The small *i* should be crossed at one and one-half spaces with a short horizontal stroke.

49. Copy No. 27.—Begin at the base line and use a right curve for the beginning stroke of the tracing exercise. Notice that the lower part is two spaces in height. In making the *g*, be careful not to make the loop too long; it

should not be more than two spaces below the line. The *a* part should be closed at the top. You will notice that three styles of the *g* are given; the second style should be used only when the *g* ends a word.

50. Copy No. 28.—To be successful with the letter *G*, you must make a full curve in the initial stroke; let the downward stroke of the upper loop come to the one-space line, then end with a full swing two spaces high. Finish the letter by lifting the pen while it is in motion.

51. Copy No. 29.—After studying the form of the letter *H*, practice the tracing exercise with free movement. Do not make the exercise too wide. The letter *h* is a combination of the *l* loop and the last three strokes of the letter *n*. Let the upward and downward strokes cross at the height of the letter *i*, or one space from the base line; a common error is to cross them too low. The downward stroke of the *n* part should have the same slant as the main downward stroke.

LESSON 4.

52. Copy No. 30.—The first part of the letter *H* is made by beginning at the top and forming an oval one space long on the main slant; descend with a full right curve to the base line, raising the pen while it is in motion. The lower part of the descending stroke may be slightly shaded. The last part of the letter is made by beginning at the extreme height and bringing the stroke downward with a full left curve. Finish the letter with two short, full, curved strokes. The ending stroke may be joined to the first small letter of a word. Practice the words very carefully. It is estimated that in general writing twenty small letters are used for every capital.

53. Copy No. 31.—Notice the relative proportion of the three parts of the tracing exercise. We do not believe in excessive practice on these tracing exercises, but we do believe a few minutes' practice to be helpful. The *i* is

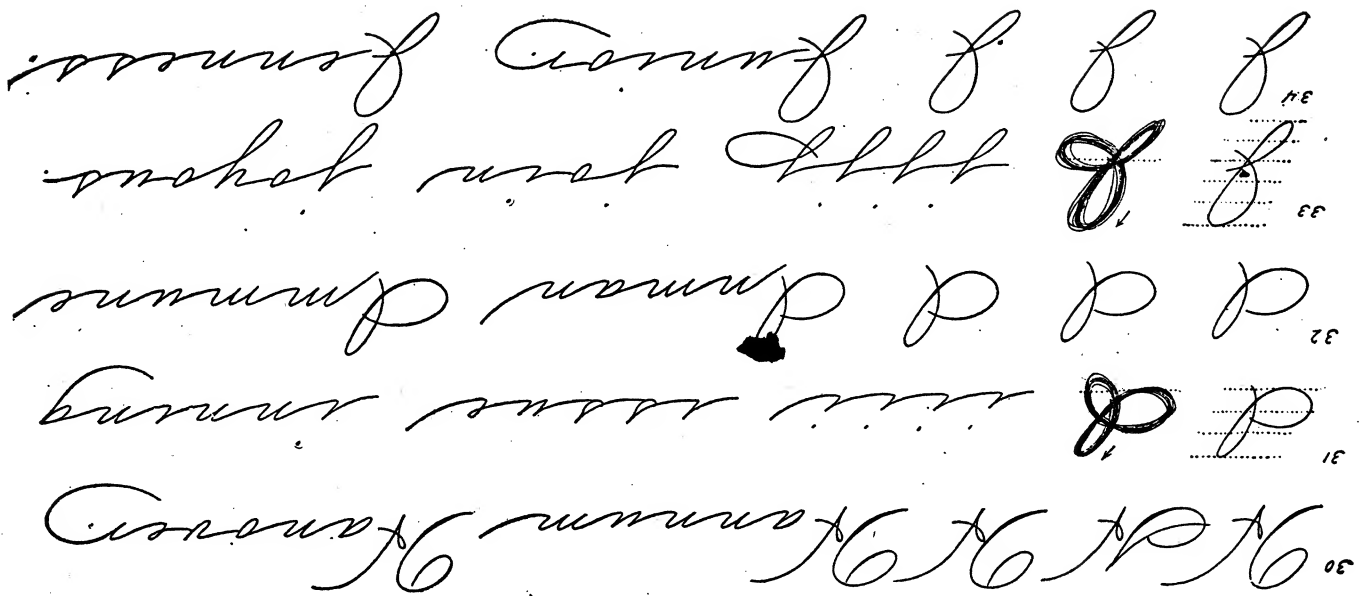
easily made; the first stroke is curved to insure making the letter sharp at the top. Place the dot directly over the letter in the direction in which it slants.

54. Copy No. 32.—The full height of the letter *I* is three spaces; the width of the top is one space. The width of the bottom loop is one and one-half spaces. The first upward and downward lines should cross one-fourth of a space above the base line. Be careful to get the top on the main slant; this is very important. The lower loop is carried well to the left, and is made full and without a break. Many writers finish the letter with a dot, one-half space above the base line at the same distance to the left as the extreme edge of the full curve.

55. Copy No. 33.—Make this tracing exercise different from that of the *I*. The lower part of this exercise extends below the base line and is very small. The arrow indicates the direction of motion. Make the top of the *j* similar to the *i* and dot it in like manner; the lower part should be short, much like the lower part of *g*.

56. Copy No. 34.—The difficult part of the letter *J* is in making the long downward stroke. It is made nearly straight, having a very slight curve to the right. Some prefer to make the lower part two spaces below the base line, and some only one and one-half. Some, also, prefer to make the top loop twice as wide as the bottom one, while others prefer to have them alike. We think that, if the top loop is a little larger than the bottom one, it gives a style to the letter not obtained by either of the above methods. See that all shade is below the base line and that both of the curved up strokes cross the main downward stroke at nearly the same place, one-fourth of a space above the base line, leaving a small three-cornered space in front of the main downward stroke.

57. Copy No. 35.—Give close attention to the proportions of the different parts of the *K*. Always compare your

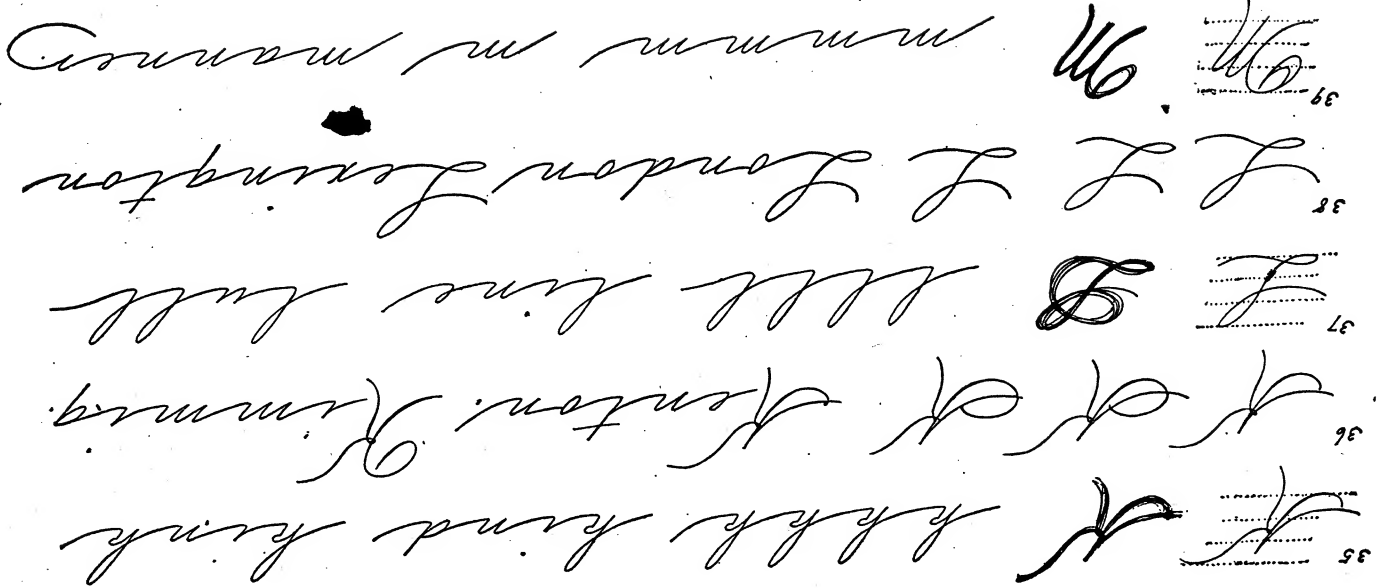


work on the exercises with the copies and make frequent reviews. Use some finger movement in making the loop of the *k*; the last part of this letter should not be higher than one space. Devote considerable time to the words *kind* and *kind*.

58. Copy No. 36.—In making the first part of the letter *K*, see that the first stroke is a full right curve two and one-half spaces high; then descend with a straight line for about one space; then verge into a full right curve, continuing to the base line, then to the left and upward, finishing with a dot on the first stroke of the letter one-half a space above the base line. The second part of this letter is formed as follows: Begin at the full height of the letter, three spaces, and two spaces to the right of the first part; descend on nearly the connective slant, with first a left and then a right curve, to the center of the letter; then, forming a small loop pointing upwards and encircling the first downward stroke of the letter, descend with a graceful curve. Be sure to use both a left and a right curve in the first stroke of the second part of the letter. Many fail to do this and use a right curve all the way down to the small loop, thus completely spoiling the letter. Be sure that the little loop points across the first part of the letter at right angles, or you will not be able to get the last downward stroke in its proper place. The ending stroke extends one space below the base line.

59. Copy No. 37.—After a careful study of the form, practice the tracing exercise. The tendency at first will probably be to make the lower loop too large. You must guard against this by slackening the movement in making the downward stroke. For the *L*, use a light, quick movement. The fingers may be used slightly in curving the upward stroke; the downward stroke should be quite straight.

60. Copy No. 38.—The first part of the *L* is a full right curve that begins at two spaces in height. The downward stroke is a compound curve, much like the capital stem.



The lower part is a small loop, which should point directly to the left. Be sure that the letter has the proper slant.

61. Copy No. 39.—This tracing exercise should be made without lifting the pen. The most common fault is to make the exercise too wide. End the last stroke one space below base line. In making the *m*, the downward strokes may be retraced a little. The top parts of the letter should be round, yet the letter should not occupy too much space; make it compact.

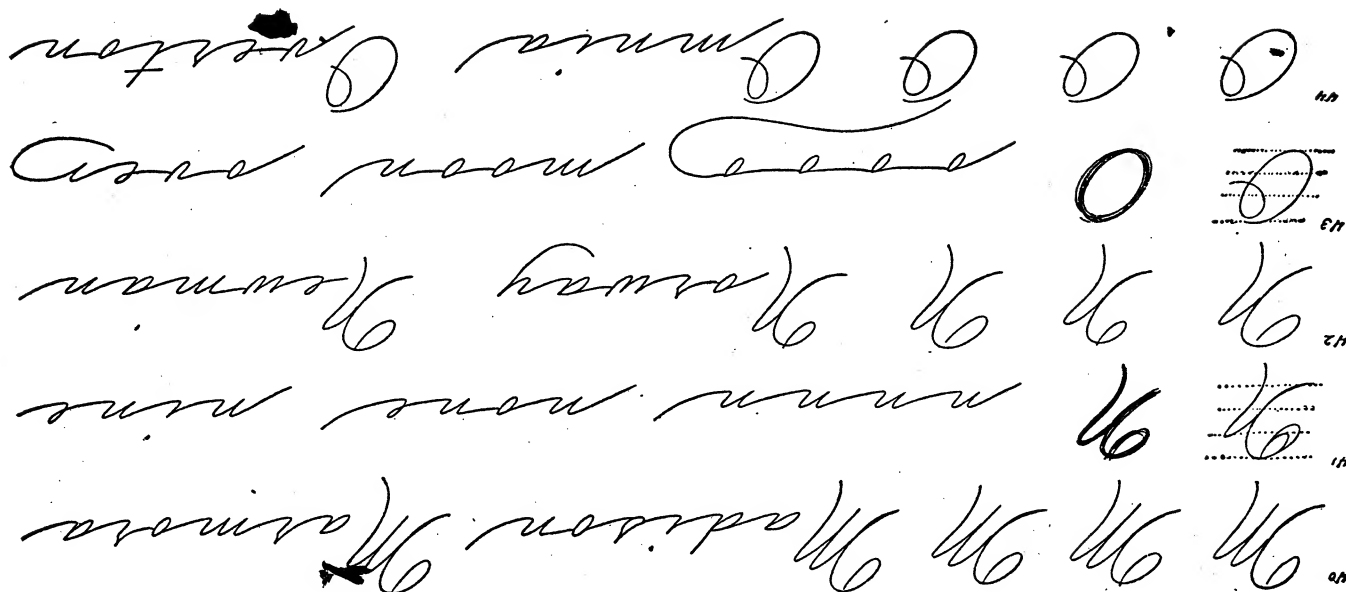
LESSON 5.

62. Copy No. 40.—The main points to observe in the letter *M* are that the slight shade is below half of the height of the letter, that the top of the second downward stroke is lower than the top of the first, and that the top of the third downward stroke is lower than the top of the second; also, that the downward strokes in these lines are on the same slant as the first downward stroke in the letter. They should be parallel, and a little less than one space apart. Practice the capitals separately from the words, except when preparing work for criticism.

63. Copy No. 41.—The *N* should be quite narrow. Make the first part three spaces and the second part two spaces in height; retrace the downward stroke of the *n* but very little, and end the letter with a full right curve. Give close attention to spacing and movement in writing the words.

64. Copy No. 42.—The letter *N* is the same as the first and the third part of the *M*, and the same things may be said regarding the special points to observe. The downward strokes in this letter should be about three-fourths of a space apart and parallel. The shade should be low, the turns should be short but full. Many fail on this letter by making it too wide. Do not do this.

65. Copy No. 43.—This tracing exercise is very easily made. Begin at the top and make ten downward strokes in

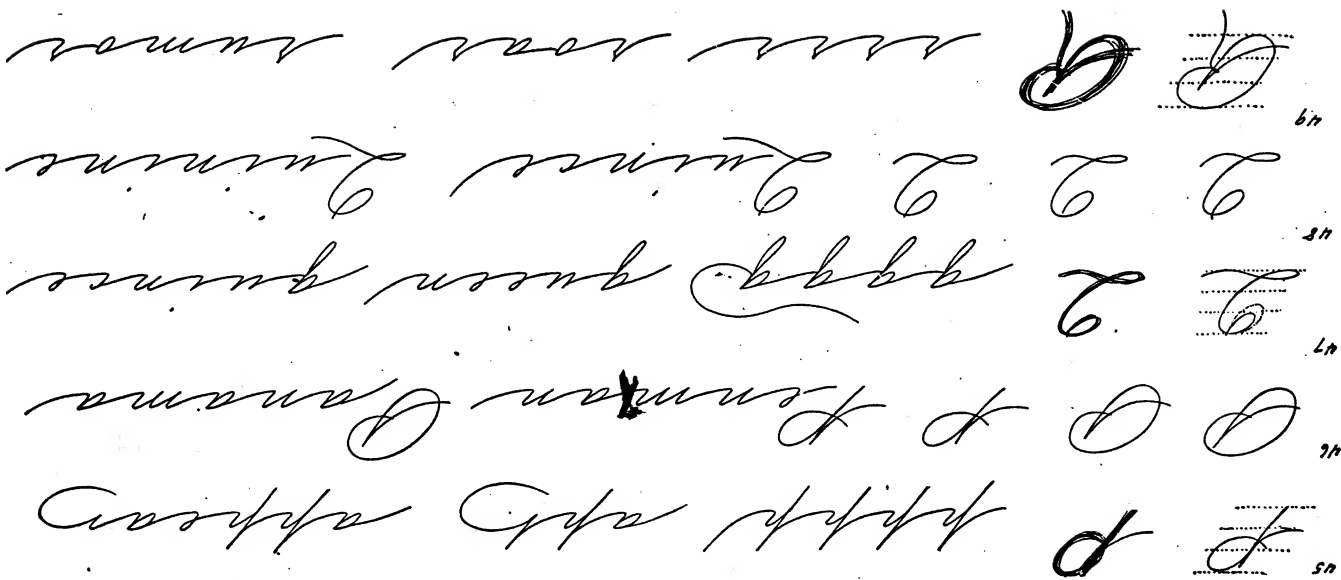


each oval. Do not make circles. In writing the *o*, be sure to close the letter at the top. Do not let the connecting line curve much; it should be nearly straight. A line drawn lengthwise through the middle of the letter should be on the main slant. Practice the words very carefully.

66. Copy No. 44.—The two most common errors in making the letter *O* are in making the first downward stroke too straight and the turn at the base too short. Be sure to give the same degree of curvature to both sides of the letter. Make the loop at the top full and without a break; a sharp point in it destroys the appearance of the letter. The ending stroke should point to the right at one and one-half spaces in height.

67. Copy No. 45.—In making the first part of the tracing exercise, give attention to the proper slant. Make the last part nearly round and one and one-half spaces in height. For the *z*, curve the first stroke so that the top of the letter will be sharp, the downward stroke should be straight and on the main slant. Make the last part of this letter like the last part of *n*. The first stroke extends two spaces above the line and the downward stroke is one and one-half spaces below the line. Observe this proportion closely. Lift the pen between the parts of this letter. The words should be written carefully, yet at a good rate of speed.

68. Copy No. 46.—Two styles of the *P* are given in this copy. We prefer the style that has the straight downward stroke. The other style is, however, used a great deal and we therefore give instructions for making it. Begin at a height of one space and make the first stroke a full right curve to a height of two and one-half spaces, then bring the downward stroke under, in the same manner as the first part of *K*, but continue the stroke over the top of the first part and down to the one-space line. For the second style of letter, begin in same manner but bring the downward stroke straight, on the main slant, to the base line. The last part is made by placing the pen on this stroke at one and



one-half spaces in height and forming the loop, the end of the loop crossing the line at the place where the loop was begun.

69. Copy No. 47.—The *Q* is very much like a large figure 2. Give a few minutes' careful practice to the tracing exercise, then take up the small letter. This letter is composed of the first part of *a* and the last part of *f*. Make the lower part one and one-half spaces below the base line. Give especial attention to the *q* when writing the words.

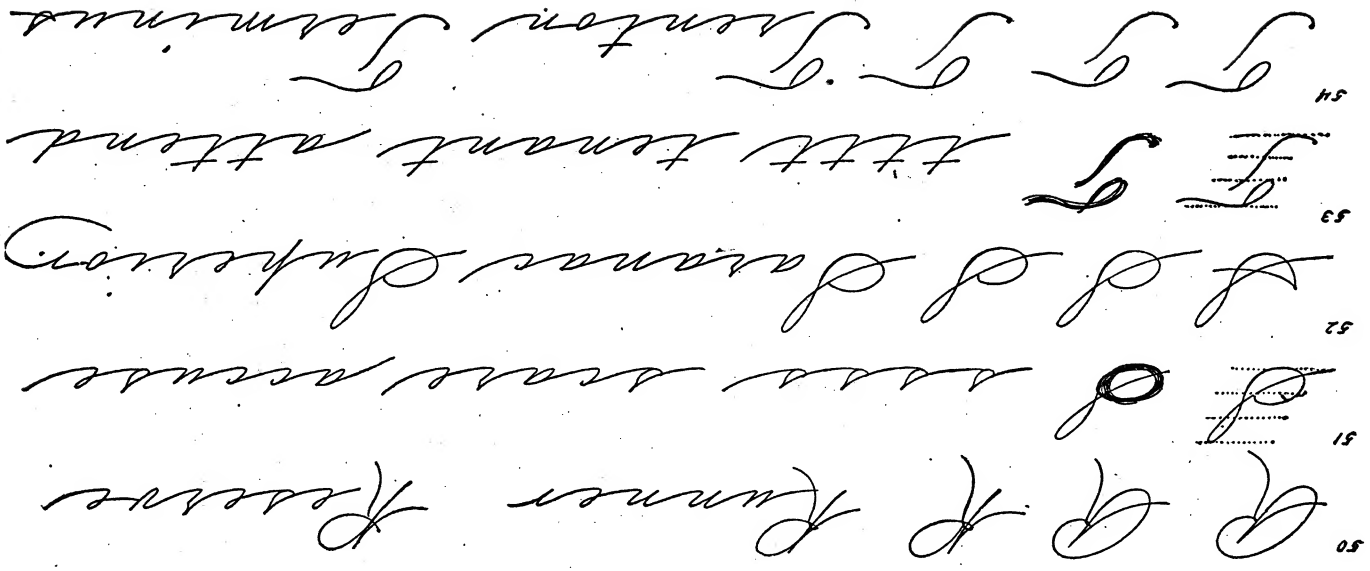
70. Copy No. 48.—The first part of the letter *Q* is the same as the first part of *H*. Add the horizontal loop one space in length, cross the main downward stroke, touch the base line, and finish with a right curve one space in length. Study the points in the first stroke of the *H*. Be sure that the long diameter of the small loop is parallel with the ruling, and that the finishing line is an easy curve.

71. Copy No. 49.—Make this tracing exercise in the same manner as the first style of *P* in copy 46, with the addition of the last stroke of the *K*. Notice carefully the similarity of the *R* and *P*. The *r* is rather a difficult letter to make. The first stroke is a full curve one and one-fourth spaces in height. Make the short stroke at the top with care and finish with the last part of the *z*. This letter requires much practice.

LESSON 6.

72. Copy No. 50.—Two styles of the letter *R* are given in this copy. If you are able to make the letters *P* and *K* correctly, you should have no trouble with the *R*. Notice the instructions given for the *P* and form the *R* in like manner, adding the finishing stroke, which should extend one space below the base line, the same as the finishing stroke of *K*.

73. Copy No. 51.—Begin at the base line and use a right curve for the first part of the tracing exercise. Make

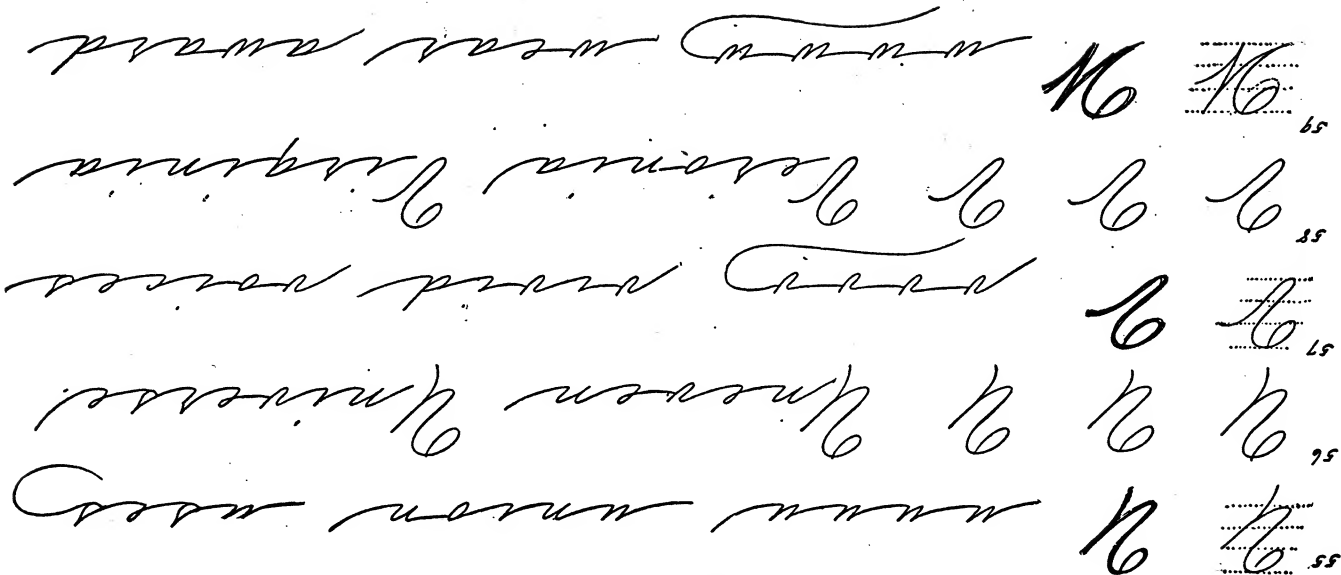


the oval at the base one and one-half spaces in height. Make ten downward strokes in each exercise. Do not make the oval irregular. The *s*, like *r*, should be one and one-fourth spaces in height. To be successful with this letter, you must curve the first stroke a great deal, retrace it slightly at the top, and curve the lower part of the downward stroke very much. Notice that the finishing dot rests on the upward line of the letter a little above the base line.

74. Copy No. 52.—The usual difficulty with the letter *S* is to get enough curve to the upward stroke, also to get enough curve to the downward stroke. Make these curves very full and you will not have very much trouble with this letter. See that the upward and downward strokes cross at one and one-fourth spaces above the base line. We give two styles of finishing lines. Both styles are used a great deal and we advise you to learn to make both styles well.

75. Copy No. 53.—Study the form and proportion of the *T* as you practice the tracing exercise. Do not place the top, or cap, either too close or too far from the first part. Notice the double curve in both parts of the exercise. The full height of the letter *t* is two spaces. Up to one space high it is the letter *i*; above this it is a slightly shaded straight stroke, one space in length. Be sure to place the cross-stroke of the letter one and one-half spaces above the ruling, and make it only one space long. See that it crosses the letter, instead of placing it two or three spaces to the right, as is often done. Practice the words with care, giving especial attention to the *t*.

76. Copy No. 54.—The two parts of the letter *T* are the capital stem and the cap. Make the capital stem and the cap just as was described for the letter *F*. The horizontal part of the cap should be nearly parallel with the line of writing. Note the position of the shade and the ending of the stem. If you carefully follow all that has been said about the capital stem in *F*, you will not have much trouble with the letter *T*.



77. Copy No. 55.—Note the main points of the letter *U*. Retrace the upward stroke in the last part of the exercise; the ending stroke extends below the base line. Make the upward strokes of *u* full curves, and the downward strokes straight to the line. Have them parallel, one space high, and nearly one space apart. The tops of this letter should be pointed and the turns at the bottom should be round.

78. Copy No. 56.—The first part of the letters *U* and *V* are very much alike. The most difficult part of both of these letters is the second downward stroke. In the *U*, form the loop the same as in the *W*, giving the oval a full curve; descend one space with the curve and then, changing to the straight line, continue nearly to the base line, make a short turn, and ascend with a right curve two spaces and one space to the right of the first downward stroke; then descend with a slightly curved line to one space below the base line. See that the main downward stroke is straight for two full spaces. Confine any shade to this straight line; it is quite a common error to shade too high.

79. Copy No. 57.—Begin the tracing exercise the same as the *U*, make the letter narrow and end the upward stroke at two spaces in height. Be sure to make the top of the first part of the letter *v* a short turn and not an angle. Do not make the space between the first downward stroke and the second upward stroke too wide; remember, it is only one-half space. The bottom of the letter should be a round turn, not a sharp point.

80. Copy No. 58.—Form the first half of the letter *V* to the base line exactly like the *U*; then turn short and ascend with nearly a straight line one and one-fourth spaces; then, with a full left curve to the right, finish at two spaces above the base line. The width of this letter at one-half its height is one-half a space, and at the height of the last stroke it is two spaces. The most common error is to make the turn at the bottom too small and to ascend

with a gradually increasing width from the base to the top of the finishing line.

81. Copy No. 59.—The tracing exercise of the *W* is even more difficult than that of the *V*. The most common fault is to make the exercise too wide. See that the downward strokes are parallel, and that the top of the third part is only one-half a space from the last downward stroke. See that the points at the top of the letter are sharp; do not make the middle one a loop, as is often done.

LESSON 7.

82. Copy No. 60.—The *W* is a difficult letter to make correctly. Compare your work with the copy. Note the distance between different parts of the letter. The third downward stroke should be nearly straight. Make the letter narrower at the base than at the top. Give as much practice to the words as to the capitals.

83. Copy No. 61.—Make the first part of the tracing exercise like the first part of *W*; the last part should be made like a large figure 6. The *x* is not difficult to make. Use the first part of the *n* and the last part of the *c*. The letter may be made in three different ways, but from experience we find this style to be the best. This letter is seldom used but it pays to make it well.

84. Copy No. 62.—The first part of the letter *X* is exactly the same as the *W*. The downward stroke in the second part is a left curve, beginning at the full height of the letter and touching the main stroke at one and one-third spaces from its top, continuing with a left curve to the base line, touching it one space to the right of the preceding line, turning and finishing with a small oval. Use a free movement in making each part.

85. Copy No. 63.—The letter *Y*, to the bottom of the third downward stroke, is the letter *U*; then add the loop

E E K K C C S J
 O O O O K K F K J
 J K F F P J O O O

— BUSINESS CAPITALS —

65

LESSON 7.

Thompson yesterday
 and never met
 the woman
 whom I met
 yesterday
 I saw her
 in the street
 yesterday
 I saw her
 in the street
 yesterday

LESSON 7.

as in the small *y*. See that both downward strokes are on the same slant. The last upward stroke should cross the long downward stroke at the base line. Watch the shade and the turn at the bottom of the second downward stroke. For the further points to observe in this letter, see the capital *U* and the small *y*.

86. Copy No. 64.—The first part of the letter *Z* is the same as the first part of *W*, excepting that, on account of the small loop, the shade is made a little higher. Form the loop, then turn to the right and descend, with a slight right curve, two spaces; then ascend with a full left curve, crossing the downward stroke at the base line, and finishing three-fourths of a space above the line.

87. Copy No. 65.—In this copy you have enough material for several days' practice. Not only should the student note each letter carefully, but he should study the relation of one capital to another. The size, slant, spacing, quality of line, all enter into the making of a model set of capitals. Do not allow yourself to make the letters slowly in your endeavor to obtain the correct form. Make them with a quick movement, cross out the poorest letters, then try again.

Business capitals should not be shaded. Of course, when using a fine, elastic pen some slight shade will sometimes be made by those who bear heavily on the pen, fine-pointed steel pens can be had that are stiff enough to hold up the heaviest hand. To those who have difficulty in this respect we suggest that they try Crawford's 901 pen.

It is quite probable that your faults are the result of a lack of control of your movement rather than a lack of knowledge of the correct forms. Some of the forms given here vary from those already studied by the student; the other styles may be used if preferred.

We have now reached a point where the pupil will be allowed to use his taste and judgment in the selection of styles of letters, yet we want him to adhere to the styles

66
 St. Louis is the largest city of
 Missouri and has a population of
 575,000. Jefferson City is the capital
 of the state.
 67
 Newark is a city of New Jersey.

given in the course. Learn to severely criticize your writing. In these days, when proficiency in any line of work counts for so much, no one can afford not to write a good hand.

LESSON 8.

88. Copy No. 66 and No. 67.—These copies are given for special practice in what is called *body* writing. In the preceding copy we had practice on the large and free forms of capitals, now we have the smaller and more careful work of sentence writing. We know it is difficult work and not as fascinating as the former copy, but it is necessary work and it is best to do it and do it well.

The style of writing selected for these copies has a little more space between the letters than is given to *n* and *u*. This style has been selected because it has a tendency to induce the student to strike out more freely and will help him to break away from the common habit of using the fingers too much.

Because of lack of interest in this work one is liable to become careless and the writing will approach scribbling. The copy is so long that we do not hold ourselves down to it for the careful study that a shorter copy would receive. Here is where the student may make a mistake. Study each part well, then when the copy is finished, study the general appearance of the work. Michel Angelo, on being questioned as to why he gave so much attention to small things, said, "Trifles make perfection, and perfection is no trifle."

The style of *S* used as the first letter of this lesson, can be made well only by a good writer. The same may be said of the *C* in *City*, in the third line of the lesson. Use the old styles unless you can make these well. They are given for variety and to familiarize the student with forms that are sometimes used.

89. Copy No. 68.—In this copy we have a business form for practice. There are eleven different capitals in the copy and each should be made with care, yet easily and

Pharmacia, N. Y. Jan. 14, 1900
On Feb. 14th next & promise
to pay J. O. Fleming Nine Hundred
Dollars, value received.
No. 8
E. J. Foster

\$2000*

68

LESSON 9.

Dinner, Colo. May 10. 1901.
Ninety days after date & promise
to pay E. J. Andrews for order due
Thousand Dollars, value received.
Due Aug. 8-11. 1901
J. A. Patton.

\$7900

70

LESSON 9.

Lansing, Mich. Jan. 14. 1902.
Due Abram Chesson Seventy-nine
Dollars payable on the first day of
June next value received.
Walter F. Jones.

freely. Remember we want business writing, writing that is adapted to the dispatch of business. This copy is a promissory note. Those who have studied the matter know that credit is a very important factor in carrying on the commerce of the world, and that it adds greatly to the convenience and dispatch of business. It is true that the extreme use of credit has caused panic and disaster, but the custom of credit is growing with each year. Credit does not always consist of accounts, but may take the form of a written promise to pay, which is called a *promissory note*.

A *promissory note* is a written promise to pay a certain sum of money at a specified time, or on demand, to a person therein named, or to his order or assigns, or to the bearer. This form of credit covers the entire field of business activity. A note may pass from one man to another by endorsement, and in effect be the same as a bank note. It differs from a bank note only in this, that it is transferred by endorsement and matures at a stated subsequent time, and that the endorsers are liable to the holder in case the maker refuses payment. The person who signs the note is the maker, and the person to whom it is made payable is called the payee. The person who writes his name across the back of the note is an endorser. A note is negotiable, that is, transferable from one person to another by endorsement, when it reads "pay to the bearer," or "pay to the order of."

Copy No. 68 is a non-negotiable note as it is payable only to J. A. Leming. If the note were payable to the order of J. A. Leming, it would then be what is called negotiable. In this note E. J. Foerster is the maker and J. A. Leming is the payee.

LESSON 9.

90. Copy No. 69.—This is a form of a negotiable note that might pass between several persons before it is due. This form of note is payable to the person who holds it at maturity, while the one not negotiable is payable only to the person in whose favor it is drawn.

Of course in actual business most papers like notes, checks, receipts, etc. are made out on printed blanks. It is well, however, to know how those papers should read so that if ever required to draw one up on blank paper, you could do it correctly and without hesitation. It is said that the largest check ever drawn by Jay Gould was written in pencil on the back of an old envelope. Such copies as these are, therefore, valuable not only as penmanship lessons, but also as samples of business forms.

Write these notes many times. Aim for constant improvement and submit your best work for criticism and additional instructions.

91. Copy No. 70.—At an adjustment of claims between parties, a *due bill* may be issued, which is a written acknowledgment of debt and may be payable in merchandise or money. It may be made payable on demand or at a future date, and by the insertion of the words *or order* it becomes negotiable the same as a promissory note. If a due bill is payable in merchandise or property, it should be explicit; the exact quantity should be stated and any other information that would give a clear understanding of the matter to an outside party.

In writing this, the student should remember that he is at liberty to use styles of capitals that have been presented heretofore. The *L* and *E*, especially, vary somewhat from the forms already given. Such capitals as these require a very free movement and unless you have such a movement do not attempt them except as practice exercises to develop movement. Keep reviewing past lessons, always working for a light touch and good control of the pen. Business writing must be done quickly and should be dashy and clean cut in appearance.

The only way to learn to write well is through earnest and well directed practice. There is no royal road. We want the student's best work from this copy. All the copies in these lessons were photoengraved from pen and ink writing.

LESSON 10.

92. Copy No. 71.—This business paper is called a receipt and is a written or printed form acknowledging the receipt of value. The form of a receipt may vary according to the kind of value received and the reason why it is given; hence one may be given to apply on account; in full of all demands; for rent; to apply on a note; for a note; to executor for payment of a bequest; for instruction; and for many other causes. A receipt should state plainly and fully for what the payment was made. A receipt is not certain proof of payment; it may be invalid because of mistake or fraud and is open to explanation or contradiction.

Note the position that each part of this business form occupies, and study capitalization and punctuation closely. Do not make the capitals too large but be sure to make them with a quick, dashy movement so as to get smooth, clean-cut lines.

As you write this copy, notice the arrangement and general appearance of your work. Study to locate your errors and then do your best to eliminate them from your work. A constant striving for betterment will do much to improve your writing. You may receive ever so much instruction, but the real writing must be your own work produced by your own efforts. Some of our finest writers have had the most difficulties to overcome. The spider's web may break twenty times and yet he keeps on and eventually succeeds. The policy of indomitable pluck has carried many persons to success, and in these days of business competition it pays to write well. Do not allow yourself to become careless because of the poor writing of some famous men, or to consider that you are like them because you write in like manner.

93. Copy No. 72.—This copy is designed to give the student practice in writing a short business letter. Attention should be given to the arrangement as well as to the penmanship. Notice also the use of capitals and punctuation marks. Too much pains cannot be taken to have one's correspondence well written and each idea clearly stated.

No. 17.

\$500.00

Received of J. J. Lawrence
 Five Hundred
 Dollars

J. J. Lawrence

The large insurance companies employ good penmen to fill in their policies. When they have any particularly formal correspondence it is quite customary to have the writing done by these penmen, as the letters are then more elegant and formal than if typewritten.

Poorly written letters are quite common in business. Many business men whose dealings are mostly with the poorer class of people of the large cities, often receive letters that are very difficult to decipher. When a package is to be mailed to such a customer, the dealer sometimes cuts the signature and address from the letter and trusts that the post-office authorities will be able to find the writer. A nicely written letter is appreciated even in the rush of business. Oftentimes a well paying and responsible position is secured through the applicant's ability to write a good letter. There are employers who judge of a young man's ability from his letter of application, in preference to a personal interview. A great many marks of character are expressed in a letter—neatness, arrangement, penmanship, expression of thought, and attention to details, all of which go to make up a model business letter. It is worthy of mention here that some of the best clerical positions in the world are for work requiring the best penmanship.

The style of capitals used varies somewhat in the different forms. In all other respects follow the copies closely, but as regards capitals always use that style of a letter that you can make the best. Work for movement, as that is the foundation of a good writing.

LESSON 11.

94. Copy No. 73.—This copy treats of envelope superscriptions. In arranging a superscription, begin the person's or firm name far enough to the left to allow of its being written in a free style and yet leave a fair amount of space at the right. Do not write it too low on the envelope, but be sure to leave plenty of room under it for the town and state. Some writers prefer to put a local address under

Dayton, O. Jan. 7, 1901
 Kingman & Howell,
 New York.
 Gentlemen:—I enclose New York
 Draft for Five Hundred Dollars to
 balance our account to date.
 Yours respectfully,
 Norman Adams & Co.

the name above the town, instead of in the lower left-hand corner, and we believe that the post-office department favors this form. If the name of the person addressed is short, the names of the town and state can be written so that each ends a little to the right of the preceding line. If this style is not followed, let all the lines end at about the same distance from the right-hand end of the envelope; never write a superscription in the form of an inverted pyramid. There is enough material here for many hours of practice. Practice carefully and earnestly and then submit two copies of each superscription for criticism.

Note the styles of letters used in the copies and follow them unless there is a letter, say like C, that you cannot make well, then substitute another style. See that each small letter stands out clearly and plainly; the large space between the letters should give the writing a very clean-cut effect.

Pay close attention to your movement, there is no other place where an exceptionally free movement can be used to better advantage than in a superscription, for here there is plenty of room, the writing can be made a little larger than usual if desired, and more freedom in style is allowable in this work than would be desirable in a letter or in book work.

No attempt should be made to reproduce, on the work sent us for examination, the printed title that is at the top of the copy.

95. Copy No. 74.—A good signature is worth a great deal to a young man or woman engaged in business, but how often do we find signatures that are illegible, giving the impression that the writer was either very careless or wished to write something that could not possibly be read. It does not pay to write a signature that is a tangled mass of conglomerate lines. A signature that is neat, easily written, and plain is the best for all purposes. Capitals need not be joined to form a good signature; in fact, some of the best signatures we have ever seen have contained

~ ~ ~ SUPSCRIPTIONS ~ ~ ~

Mr. C. P. Johnson
 Havana.
 Mr. J. W. Smith
 87 West St.
 Mr. J. W. Smith
 Havana.
 Mr. J. W. Smith
 Havana.

J. A. Johnson, Jr.
 Havana.
 Cuba.
 A. B. Johnson.
 Riverside.
 Cuba.
 Havana.

Form 475.

capitals that were not joined. When an ending stroke is in a position from which a following capital should be made, then the capitals may be joined. In writing business signatures it is not a good plan to throw any line out of its course in order to connect capitals; this is fully illustrated by the signatures in this copy. There are some extra lines in this copy, but all are given for a reason and are of use. There is some difficult writing here also, and the student may need to work hard to get the desired results. That "we gain in proportion to the time and effort expended," seems to be especially true in the acquirement of a good handwriting. When you are satisfied that the work you have is the best that you can do at the present time, send it to us for criticism and proceed with the next lesson.

Send us three samples of your work on the copies, and kindly arrange them in the same order as here given. It would also be a good plan for you to send us samples of your own signature, using the styles of capitals you like best for it, and we will endeavor to offer such suggestions as will help you improve it. Do not write too large, and do not shade. Write at a good rate of speed, to get clean-cut lines, but do not rush ahead without seeing where your lines are going and how the work will look when done. You want movement and speed, but they must be under control.

LESSON 12.

96. Copy No. 75.—The figure 1 should be a downward stroke on the main slant and one space in height. Do not shade or curve the stroke. The 2 is not a difficult figure if given proper study. It is a small Q. Make a small dot or loop at the top and curve the downward stroke until the base line is reached, then end with a compound curve, or a straight line. For the 3, begin as for the 2 and curve well the downward strokes. Aim to keep the figure plain and clear. Notice the direction of the ending stroke. See that the downward stroke of the 4 is higher than the first and somewhat curved, and that the horizontal stroke is a little

E. K. Donald, W. J. Keene, G. K. Farnum
D. C. Taylor, C. C. Farnum
E. J. Stanton, E. J. King, F. B. Farnum
F. K. Farnum, L. B. Stanton

above the base line and nearly horizontal with it. Give attention to slant. The *5* is much like figure *3* in formation. Be sure to connect the horizontal straight line to the top of the first part of the figure; make the ending stroke as in the *3*. For the *6*, begin a little above one space in height and curve the downward stroke slightly. Do not make the lower part too small. Make the first part of the *7* short, and follow with a straight line extending below the base line and on the main slant. The curved stroke of the *8* should be made first; give attention to the slant and direction of the second stroke. The *9* is an *a* and the last part of the *7*. This figure extends below the base line. The *0* is practically the same as the letter *O*. In book work this figure may be made perfectly round.

For the following copies, make the *a*, *c*, and *o* very small. The downward stroke should be made firmly and on the main slant; a slight shade at the base adds strength. Do not make the letters too far apart.

97. Copy No. 76.—Practice easily and freely; study every figure closely; and grasp every opportunity for improvement.

98. Copy No. 77 and No. 78.—Bookkeepers and others engaged in clerical work are often required to write a very small style. The style given is undoubtedly the best for all such work.

99. Copy No. 79.—This is the last lesson in the course, and we have included in it this copy, not only because of the excellent practice it affords, but also because it will give you a specimen, prepared under instruction, to compare with that written at the beginning of the course of lessons. Note carefully the arrangement of the different parts of the exercise, paying particular attention to those that you are to add, and endeavor to follow this arrangement in your work.

Only thoughtful, conscientious practice can produce the best results. Apply yourself earnestly, and you will be successful in making satisfactory improvement and acquiring a good handwriting.